

WARREN
MAGAZINE



FAMOUS
MONSTERS
#107

MAY 1974

FAMOUS

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MONSTERS

OF FILMLAND

COME WITH US TO
WESTWORLD
FRIGHTENING
AMUSEMENT PARK
OF THE FUTURE!
Page 6

THE NEW CANADIAN
DRACULA
Page 46



GALLERY of FAMOUS MONSTERS



VINCENT PRICE

as

The Abominable Dr. Phibes

SPEAKING OF
MONSTERS

HOTTEST ISSUE YET!



FAHRENHEIT 450!

FAHRENHEIT 451, as the world has learned from Ray Bradbury, is the temperature at which book paper takes fire & burns.

Run Tin Can, the Robot Man, took one look at the contents of this issue and went up in smoke. Yes, they're so hot that they are within 1 degree of spontaneous combustion so as you settle down to enjoy this issue you better have a glass of water or a fire extinguisher handy in case one of the features so fires you with enthusiasm that you resemble the late Peter Laere singing "My Old Flame."

Take SON OF MONSTER MOV-

IE MARATHON, for instance—a terrific feature sure to turn you on as it did over 1000 filmmonster fans who were able to attend in person.

Or take Paul Clemens' great Filmbook on WESTWORLD—which fantasy film fans are already calling "the best Western ever made!"

We'll leave you to discover the other swell stuff for yourself: there's plenty to satisfy the taste of most every sort of horror & sci-fi buff.

5 years ago we lost our King—BORIS KARLOFF—and in recognition of that sad fact our Next Issue will feature KARLOFF REVISITED! Don't Miss It!

*FORREST
ACERBUD*



FM FAN FOR HALF HIS LIFE

I was 5 years old in Maryland when I was introduced to FM by a monstrous friend—uh, friend—Jackie Jackson. Then I moved to Frankfurt, Germany. I was afraid I wouldn't be able to get FM. But I was able to get an American newspaper. After 2 years in Frankfurt I moved back to the States and another monster fan & I subscribed. I am 13 now.

CLIF HEARRELL
Augusta, Ga.

WANTED! More Readers Like



CLIF HEARRELL

GLENN AGAIN

As compiler of the Filmography of Glenn Strange's "fantastic" appearances in #105, I must ruefully report that thru inexcusable carelessness on my part I excluded THE MONSTER MAKER (PRC 1944) in which he appeared with J. Carol Nash & Ralph Morgan. He also appeared in an episode of Boris Karloff's Thriller entitled "A Good Imagination," scripted by Robert Bloch, in 1961.

THOMAS WEAVER
N. Tarrytown, N.Y.

TRIPLE TALK, SON OF DOUBLE TALK

I find it very enthralling & highly entertaining to the point of which causes a re-buccational malfunction when carried out to its fullest capacities during a process that bears descriptorial qualities and breaks down to the linking joining 2 principles forcing all processes thru a void of stonipid continually wherein pythagoric idiosyncrasy is abandoned so that a reaction completes the entire chain of phases. Do you follow me? (With a butterfly net, Bill, with a butterfly net. Boy did that Comet ever affect YOU! The connotations of your neotological vocabularies are assertedly too tautological for accelerated condensation by any but the most periphrastic of homo sapiens—and you can bet a boodle full of batti-froxy rex morphologies on that!)
BILL SCHWARZ
Burnaby B.C., Canada

THIS ISSUE DEDICATED TO



HAkala HOOSON

—a devoted filmmaker fanne who has pleased the Acken-monster with contributions above & beyond the "kala" duty. Hakala is a nurse—which is a good thing to keep in mind if Ye Old Ed is expected to maintain his health till 1984 in order to turn out that 200th issue!

MAE DAY

To those who put down Mae Clarke just because they didn't see anything about animation in the 100th issue—for your information Mae Clarke along with the little flower girl are probably the only living people to have anything to do with that classic film FRANKENSTEIN!

STEVEN DHUEY
Milwaukee, Wisc.

* Michael Marks, the actor who portrayed Little Man's father, is still happily with us. He got a standing round of applause at the 2d Fantasy Filmcon (covered in this issue).

WANTED! More Readers Like



PAULA GLENNA ENGLISH

PRaise for "PICTORIAL HISTORY"

WOW, have I found a book! Get ready—the title "A Pictorial History of Horror Movies" by Denis Gifford. This book has everything from Bats to Zombies. It has great color and black-&-white pictures & posters. I like it mostly because there's not 2 pages with just writing, on almost every page there's a picture. In the Bibliography the Editor of the book reveals that he studied under the great editor of FM, 5 of his marvelous books plus the original monster mag itself, FM.

WAYNE SIEMS
Lombard, Ill.

* This is an extremely popular book which your editor was delighted to give an enthusiastic review. Readers who have not yet acquired a copy will be pleased to find they may order it from the Captain Co.—see ad in back of this issue.

THOUGHTS ON CHANEY

After reading the article "Tears for Chaney" I believe rather than exploiting an actor's death FM exploits his life and I would be one of the angriest fans if it did not continue to do so. FM would have no appeal to me if it did not delve into the lives & careers of the greats—Karloff, Lugosi, Chaney Sr. Jr. & many others.

JAMES E. PATTON
Chillicothe, Ohio

WANTED! More Readers Like



PAUL VOLPE

A YOUNG MONSTER SPEAKS HIS MIND

In #104 the heart-warming story called "Son of Psycho" cannot be explained in words. I'm sure no matter what I say about FM articles—be it monstrous, great, good, stupendous or countless other complimentary words—they do not tell the full extent of the greatness of FM articles.

I have been a monster fan & been collecting monsters since age 2.

MARK GRATMAN
Philadelphia, Pa.



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Brynnar the Winner! You be sorry if you draw against him!

time of your life? you bet your life at—



destination: delos

DELOS: tomorrow, the world's greatest amusement park. Situated 500 miles deep in the Sahara Desert this highly sophisticated excitement center is a technological triumph, an Ozland that dramatically demonstrates man's science-oriented mastery over his environment.

Delos, a playland for adults, consists of 3 individual resort areas, each with a special appeal all its own. In each resort advance technology has been employed to recreate past eras in human history, the slylands of Imperial Rome, Medieval Europe and . . . the Old West.



Best wear your bulletproof vest or you'll "go west" for real if you meet up with this mechmon!



The bullets they're shooting are made of lead. But what they're shooting at may be made of steel!

Delos is a wonderworld where one does not see a movie or watch TV but actively *participates* in living scripts. The creators believe that modern man, living in a civilized world where the average individual has little opportunity to engage in swordplay or gunfighting, needs the vicarious escape of fantasy—hence Delos, the greatest amusement park in history with the greatest potential for action, adventure & excitement thanks to the miracles of robotechnology.

arrival at marvel land

A hovercraft is heading for Delos. Among the passengers aboard, 2 bored men (Richard Benjamin & James Brolin) are seeking adventure, even if ersatz. Brolin has been to Westworld once before and is very enthusiastic at the prospect of sharing shootouts with his friend.

The intercom system on the aircraft crackles to life and the voice of a stewardess is heard. "Ladies & Gentlemen, please put on your earphones and direct your attention to the screen before you for briefing. Thank you."

The miniscreen snaps alive with breathtaking images of Roman temples, medieval castles & an old western town complete with horses, saloons, stagecoaches & an entire population of ... humanoids.

A gigantic dome surrounds all Delos. The hovercraft enters it and prepares to land.

colorful choices

All the passengers are given colored tags, each different color representing one of the 3 "worlds" of Delos.

Yellow: Roman.
Red: Medieval.
Blue: Western.

The aircraft lands and the passengers disembark.

They step into a large elevator which quickly takes them to the indoor tram station. There they make their appropriate choice of 1 of 3 small trams, each painted the color signifying its destination. Little do they dream that at each of the destinations Death waits for someone...

Brolin & Benjamin proceed to the blue tram. They are helped aboard by an attractive young lady dressed in blue.

The tram begins to move.

Benjamin whispers to Brolin, "That girl who greeted us—was she a...?"

"A robot! Very likely."

Shades of Maria of Metropolis, the original robotrix!

"How can you tell?"

"Their hands—look at their hands: they haven't been quite perfected yet. Ridges on the fingers."

Another telltale sign, Benjamin learns later, is the metallic pupils in the eyes.



Brolin & Benjamin eye the new guy at the bar. Is he man or automaton?

The 2 adventurers are driven to a locker room where they choose their authentic western costumes—complete with specially designed guns that only shoot robots & objects, not living beings. The guns are foolproof because body heat inhibits their function.

the fun begins

Brolin & Benjamin, completely decked out in their western apparel, walk down the main street of Westworld.

Deciding to rest up a bit before venturing out for activity, they enter the hotel and are shown to a room. Brolin tips the old man who is the owner and as the oldster accepts the coin Benjamin observes that the wrinkles on his fingers protrude peculiarly rather than sinking into the skin as normal.

Already a robot!

Benjamin plops himself down on the bed but immediately reacts, "Hey, this isn't very comfortable!" The price of realism. "It may not be comfortable but it's authentic," Brolin observes.

Later that afternoon, rested, the friends saunter into the local saloon for a drink. The robot bartender asks as natural as you please, "What'll it be, gents?"

"Whiskey for me."—Brolin. "What'll you have?" he asks Benjamin.

Benjamin's reply is a bit startling for a cowboy in a 19th century barroom. "I'll have a vodka on the rocks with a twist of lemon."

The bartender looks like he's going to blow a fuse. Benjamin thoughtfully amends his order. "Make that a whiskey, on second thought."

The barkeep pours the drinks. Benjamin, not knowing it's pure rotgut, drops his glass after a large gulp, splattering whiskey all over his outfit.

A slimy, sinister-looking robot (Yul Brynner), all in black, sidles up to the bar and slowly & methodically pours himself a shot. He addresses himself contemptuously to Benjamin: "A little sloppy there with your drink."

"Kill him!" whispers Brolin.

death of a robot

"Bartender, get this hoy a hih," says the surly robot gunslinger. "He needs his mama!"

"Kill him!"

Benjamin, mustering all his courage, turns toward the helliferent killer and says, "You talk too much."

"You say something, hoy?"

This time more loudly: "Yes—you talk too



Into the Repair Shop to fix the old transistor, mister!

much."

"Why don't you shut my mouth?"

The room clears like magic, leaving Benjamin standing alone facing the angry gunslinger. Eyes never leaving the gunman, he quickly draws his gun.

So does the gunslinger.

But not fast enough.

The modern business man has the cards stacked in his favor.

Several shots penetrate the humanoid's body. It bleeds robot blood.

The mechanical gunman staggers back as programmed and falls to the sawdust-covered wooden floor in an attitude of death. Metal & plastic inanimate.

Benjamin stares strangely at the body. Something isn't quite right. Maybe it's the blood or perhaps the nearly expressionless face with yet a hint of a smile so subtle it might be nothing after all but imagination.

Something is unnatural about the fallen gunslinger but what?

Blood?

Face?

Smile?

Eyes?

Yes—that's it! The eyes. Wide open but not staring blankly—instead, tiny mirrors with no color of their own, no real pigmentation, only reflecting the color around them.

To Benjamin it seems that the "dead" eyes hold a strange phosphorescence, look as if they could read one's thought, see down deep to the core of one's being. "Are you sure he is a robot?"

"Of course," Brolin assures him.

delos after midnight

After the activity of the day & night, when Brolin, Benjamin & other guests at Westworld are fast asleep, a strange machine followed by a



Losing Face ... the Westworld Way. But soon good as new.

truck moves slowly, silently down the main street. Technicians emerge from the truck and, like ambulance attendants, use stretchers to pick up dead bodies of outlaws, bystanders, horses, dogs & other once-living things—except these are not dead bodies for they never really were alive.

The robots are taken away and placed on a conveyor belt which transports them to Robot Repair. Robot Repair is a long white room like a hospital with broken bodies lying on tables. Computers & other machinery line the walls.

On one table a robot's eyes are being repaired, via laser beam.

On another a robot's gyro-balance mechanism is being worked on.

In the main Delos control room men sit alertly before computers, looking at small color monitoring screens.

One robot, one operator.

The voice of a technician is heard saying, "Sunrise in 3 minutes. Stand by for resort activation."

An artificial sunrise, Delos style, is in progress. Machines whirr & click & flash. In this place Man & Technology work together in Harmony.—But how long will this harmony last? Nothing lasts forever.

the robot returns

Benjamin awakes bright & early. He's taking a hot bath in a crude iron tub, singing "Home on the Range," when Brolin receives an unexpected visitor.

Brolin's shaving is interrupted by a knock on the door. Opening it, he comes face to muzzle with the barrel of a Colt 45! Brolin's impolite early morning visitor is the gunslinger his friend "killed" the night before.

Benjamin, having finished his bath, walks down the hall toward his room, wrapped in a bath towel and swinging his gun & holster. When he reaches his door he hears the unpleasantly fa-



The Moment of Truth approaches. When bullets fly, who will live—who will die?

miliar voice of the gunman. With an excess of enthusiasm & a rush of courage, he kicks down the door and, grabbing his gun, empties the barrel pointblank at Brynner.

The black-clothed body crashes out the window and impacts on the dirt street below with a thud & a tinkling of broken glass.

Benjamin eases over to the smashed pane, looks down curiously on the crumpled form and, turning to Brolin, asks nonchalantly, "Was he bothering you?"

welcome to the cactus county jail

Benjamin sits gloomily in a drafty jail cell and complains, "But Sheriff, I didn't do anything wrong."

"You shot a man. That's something."

But Benjamin is not in jail long when his friend sends over a pretty Indian mechano-maiden with a nice wholesome breakfast of bacon, eggs, coffee, rolls &, in place of a doughnut or some other sweet, a sweet stick of dynamite.

After breakfast Benjamin breaks fast, surprising the sheriff as the wall of the prisoner's cell explodes out into the street.

Benjamin runs to the horse Brolin has waiting for him and the pair are about to gallop out of town when the sheriff comes bursting out of the smoking jailhouse, gun in hand, determined to apprehend badman Benjamin. Benjamin, without giving it a second thought, pumps lead into the lawman and he & his friend hightail it out of town for the hills.

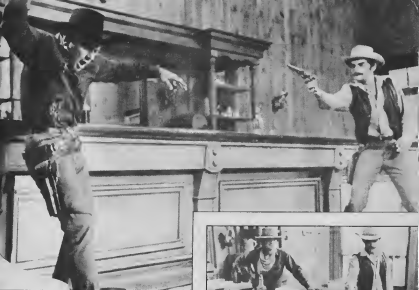
"I guess this sorta makes us desperadoes," Benjamin observes.

"Yep," says Brolin.

synthetic serpent

Brolin & Benjamin haven't been talking long, as they lie on their backs on a hillside looking at the sky and relaxing, when they are frightened by the sound of a rattler. Drawing their guns, they take aim at the snake.

So, however, does the snake! It takes aim at Brolin and springs toward him. It sinks its fangs



The Badnik in Black reacts badly to the lead sandwich just served to him hat.

in his arm and won't let go! This isn't according to Hoyle! Or Asimov!

Brolin shakes his arm frantically till the rattler is flung off. Hitting the rock, the snake slithers away. The men fire wildly at the mechanical reptile, hitting it in the middle.

Back in the computer room, his eyes bulging, a technician exclaims, "The snakes are all programmed to miss on a strike!"

"What happened?" asks a fellow technician.

"2 guests shot at a snake, missed—and the damn thing bit one of them!"

"That's inexcusable for a snake to injure a guest! Also impossible!" The speaker grabs a phone, waits for someone to answer.

But the phone is ominously silent.

the chase

Brolin & Benjamin return to Cactus county in time for a gigantic saloon brawl in which they participate with relish.

They awake with their heads aching from hangovers and also a few bottles & chairs being broken over them.

They get to their feet unsteadily and stumble out into the harsh glare of day where they are



Blood of a Robot. Death comes daily to those who dally with the customers.



The flaming end of the Flamboyant Black Gunslinger.

confronted by their old "friend" the mechanical bad guy.

"Hold it!" Brynner says.

The carefree pair pay no attention.

"Draw!"

Brolin, annoyed, says, "Alright; let me do it this time."

Incredibly, the gunslinger draws fight! A smoking moment later Brolin is gazing dazed & unbelieving at a bloody bullet hole in his chest. As he drops in his tracks, Benjamin exclaims, "Oh my god!"

The gunslinger, an evil glint in his artificial eye, repeats: "Draw!"

Benjamin turns in horror and runs for his life.

In Control Center, a horrified technician screams, "Shut down! Shut down!" Not realizing the cutoff of power will leave the control room doors unopenable—and all the technicians suffocate to death.

Meanwhile Benjamin is being pursued relentlessly thru Westworld into Romanworld and into the subterranean complex beneath Delos.

In the Robot Repair room Benjamin hurls a

vial of nitric acid in the gunslinger's face and it begins to melt, smoke & sputter. And still he smiles. And still he pursues.

Brynner catches up again with Benjamin in Medievalworld. Benjamin sets the robot on fire with a torch, then flees to a dark dungeon where he discovers the traditional beautiful damsel in distress. He gives her some water to drink and the results are *shocking*: her eyes turn silver and sparks shoot out of her delicate mouth! She short-circuits!

But Benjamin has not seen the last of the ghoulisng gunslinger: a charred black synthetic hand touches his shoulder and the human turns in horror to confront the remains of the humanoid: smoking, burned all bubbly black, still smiling evilly, reaching out to *kill*...

Will Benjamin survive to fight another day? Or to escape on the next hovercraft back to civilization? Will the robots take over the aircraft and invade the cities?

Don't miss WESTWORLD!

Don't mess WISTWORLD!

Don't west MISTWORLD!

YOU AXED FOR IT!

Can't get enough of Frye?

Crave more of Cushing?

Love Lorre? Just adorn
creatures from the ocean
floor via Japan? Then Dr.
Ax is your man(lac). Just
send your request to him
c/o FAMOUS MONSTERS, 145 E.
32 St., New York City, NY
10016... then watch this
feature a couple issues
from now and you might get
lucky!

PETER LORRE lives again in
this magnificent portrait
made in 1941. Fata from THE
FACE BEHIND THE MASK for
BRAD PARKS, BRUCE HARDY,
ALFRED KOWALSKI, FRANK
AVILA, DAVE KOSS, MARISSA
YOUNG, SCOTT TAYLOR, RUSS
STEIGER, DOUG McVAY, DAV-
ID MONSE and TERRY MELTON.



CONTINUED ON
NEXT PAGE



YOU AXED FOR IT!

DWIGHT FRYE! COLIN CLIVE. Nufsed! The wrapped head belongs to BORIS KARLOFF in (of course) Universal's 1931 classic, **FRANKENSTEIN**. For MARK TRACEY, STEVEN CORCORAN, MATTHEW SAUVAGEAU, MICHAEL MOORE, BILL STUMPF, JOHN W. ARTLEY, BOB LEE, JOHN QUILER, S.W. SHEIL, MICHAEL O'CONNELL and SCOTT HOLMQUIST.



When DRACULA'S DAUGHTER (GLORIA HOLDEN) met her father—BELA LUGOSI! From Universal Studios, 1936, for MARILYN OOLETTEE, DIANE KIRPEC, JOHN CASESA, MARK ZWINGGI, DAN MASSONI, LEE IACOPETTI, CLIF RAMPEY, JOE RICH, ROBT. JOHNSON, FRANCIS RADZISZEWSKI, BARBARA HILL and STEVEN SPINDA.

YOU CAN'T HIDE FROM ME!



JACK PALANCE as the unbalanced Mr. Hyde in the television of the famous Robert Louis Stevenson thriller. For GARTH, GARY & MINDY MEADOWS; RON ADAMS, DAVID FURSTENAU, DAVID DOERING, THERESA CZAJA, KIRK PELOT; and CHRISTIAN, REBECCA, BASIL & DIANA FISANICK.

Cannie Stevens tries to escape the skeleton in TWO ON A GUILLOTINE. But we hope you don't lose your heads over this foto, ART GARZA, GARY BURNS, MATT COLLINS, STEVEN BERNSTEIN, MICHAEL LADOWSKI, KEVIN JOHNSON, ROBY DENNIS and BOYD RICE.





THE SKULL of Robert Bloch strikes again as PETER CUSHING tries to stop it for GREG BECKETT, MITCH STONE, RANDY HORN, RICHARD SMITH, DAVID BARNHILL, JEAN RYAN, DR. ELLIE CREST, GLADYS FLETCHER, MICHAEL ADAMS and JOHN SKINNER.



Count Zoroff has his eye on LEROY SZIDIK, BOB SOKOL, SUSAN MCGEE, JERRY KRAMER, BRUCE GILLIES, ESTHER LEWIN, BETTY ULIUS, CHUCK PICKETT, COLLEEN HAYDEN, BILL BRADY, DANNY HOLT, SHARON RETNOLDS and JOHN DULANEY.



He's Beautiful! He's Abominable! He's the Snowman created by make-up maestro BILL TUTTLE for GEO. PAL'S 7 FACES OF DR. LAO. We hope he turns your spines to icicles LESLIE MELTON (what a Melten snowman?), JEFF ONDASH, MARK PATKO, GERALD MATATICS, JIM PEFFLEY, JAMES EGNOR, SAM CANCELLA and RANDY CRAMER.

Question: what is unusual about the girl in the photo VINCENT PRICE is painting out? Answer: why, she has only one nose instead of the usual two. Of course, if you'd rather look at extraordinary VINCENT instead of just an ordinary girl, you're in the company of SARA ANN BEAUVAIS, JANET SCHULZ, DEBBIE FISK, JOYCE B. LAMIRAND, DAVID SHEPHARD and BRIAN SMITH.



END

REQUIEM FOR RICHMOND kane is gone

serial star dies

BRICK BRADFORD is dead. As is the costar of **THE LOST CITY**. And the friendly pilot captain, a native of the Red Planet, in **FLASH GORDON'S TRIP TO MARS**.

And the Shadow in **BEHIND THE MASK**.

All these heroes died when we lost one man last year, one more in the long list of losses of monster movie actors & sciencifilm players who departed the screen of life in fateful 1973.



That's the late Kane Richmond pointing the nitron gun at the late Kenne Duncan in **FLASH GORDON'S TRIP TO MARS**. Buster Crabbe points to Kane Richmond.

Fred W. Bowditch was born 2 days before Christmas in Minneapolis in 1906. By the time he died last year, he knew he would be long remembered as Kane Richmond, who met Flash Gordon on his **TRIP TO MARS**, who fought & bested the mad scientist in **THE LOST CITY OF THE LIGURIANS**.

And Raymond William Stedman reminds us in his book "The Serials" that "in 1942 Kane Richmond played a costumed Axis fighter in **SPY SMASHER** and also portrayed Spy Smasher's twin brother, who died impersonating him late in the serial."

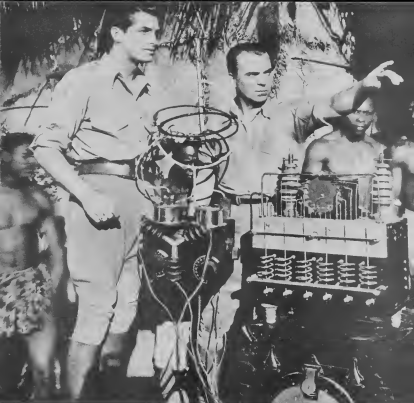
most famous film

The role he will probably be longest remembered for was that of Bruce Gordon in **THE LOST CITY (OF THE LIGURIANS)**. Let us turn back the clock to 1935, now, and listen to Wanda Hale of the *New York Daily News* as she reviews the picture, giving it 3 stars:

THE LOST CITY comes to us billed as "the thriller of the century." It may not be quite that but it is easily one of the best horror pictures since **FRANKENSTEIN**.



Kane in an action scene (that's him on the table) in **THE LOST CITY**.



Another shot from the serial/feature of 1935 about the mad electrical genius threatening the world. Richmond is the tallest person in the picture. Amazing machinery is by the "ole granddad" of electrical devices, still happily with us: Ken Strickfaden.

Originally intended to be released in serial form, the new photoplay is made up of 8 of the episodes in the amazing life of Bruce Gordon (Kane Richmond), a young scientist who plays with such electrical gadgets & devices as you've never seen before. (The mechanical marvels of the great Kenneth Strickfaden.)

Earth is being plagued by floods that rival Noah's deluge and Bruce Gordon, via an invention, traces the man-made cause of these calamities to would-be world dictator Zolok (Wm. "Stage" Boyd), mad scientist menacing the world from his base in Africa guarded by zombies who

are not an inch less than 9 feet tall!

The *Lost City* is "100 years ahead of its time" and after unimaginable perils Bruce Gordon rides the world of the evil Zolok's scientific wizardry.

grateful fans

Thank you, Kane Richmond, for saving the world from the would-be Electric Emperor. With today's energy crisis the danger of such dictators is not so great—but you were there at a time when we needed you.

END

MYSTERY PHOTO NUMBER 73

The BUG from Watergate??

Is it THE SPIDER? THE BLACK SCORPION? One of THEM? One of the HORRORS OF SPIDER ISLAND? This was the great Astor Pictures' crud classic co-featured with the abominable FRANKENSTEIN'S DAUGHTER and if that isn't too much of a clue already, try rearranging the letters in OH TIS MILES TO NEMO in case you want to send your answer in on a postcard and risk getting your name in print in FMI!



ANSWER TO MYSTERY PHOTO No. 72

GOKE, THE BODY SNATCHER FROM HELL was the hellish Japanese fantasy from which a face of horror was pictured lasttime.

Among those who correctly identified #71 as THE WITCH'S CURSE were Donald Farmer, Bruce Freedberg, Bill Lazzar, Jerry Buckey, Vincent Garvey, Carol H. Akala, Melvyn Green, Susan McGee, Debbie Seymour, Elena Vasquez & Calleen Hayden.

Also Roger Casoy, Larry Stewart, Raymond Giardano, John Grady, Jay Parker, Jerry Williams, Joe Pitt, Eric Fabiszak, Robt. Lewis, Scott McCarty, Frank Schnelder & Shannon Lowe.

SON OF MOVIE MON



STER MARATHON

horrorwood's 2d annual fantasy film festival



"coming attraction"

FAMOUS MONSTERS for April 1973 promised its readers: "Next year you'll read about it here, the Second Science Fiction & Fantasy Film Convention."

Well, next year is here, the Filmcon is exciting past history and for the benefit of you filmmonster fans who missed it or those of you who would like to relive it, here are the highlights as promised.

rubbing elbows with the stars

Imagine luncheon with Exeter (Jeff Morrow of THIS ISLAND EARTH).

Munchin' with Robert (PSYCHO) Bloch.

Seeing a SUPERMAN serial and then listening to the star, Kirk Alyn, in person.

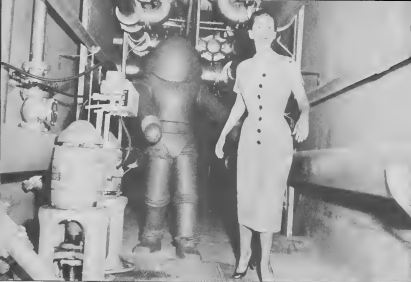
Asking Pamela Franklin for her autograph while telling her how much you liked her in THE INNOCENTS, NECROMANCY or THE LEGEND OF HELL HOUSE.

Posing for a picture with always smiling, always obliging John Agar of MOLE PEOPLE, TARANTULA, JOURNEY TO THE 7th PLANET, etc.

Discussing the book that was the basis of THE NIGHTSTALKER with its author, Jeff Rice, or his remarkable role as the vampire with its very nice star, Barry Atwater.

And more, many more!

Celebrities like Robert (COUNT YORGA) Quarry... Dr. Donald (DRACULA SOCIETY LEADER) Reed... A.E. "SLAN" VOGT... RICHARD (DUEL) MATHESON... WILLIAM (BLACULA) MARSHALL... George Clayton Johnson (LOGAN'S RUN collaborator)... Bob (TIME FOR BEANY) Clampett... STAR TREK folk like writer D.C. Fontana & Tribble-maker David Gerrold & popular player George Takei... RICK BAKER, MONSTER MAKER... John (SCHLOCK) Landis... Jim (A-1 Animator) Danforth... Don "The Frankenstein Legend" Glut



A Thing from a UFO menaces Heraldo in Harryhausen's **EARTH VS. THE FLYING SAUCERS**.

... WILLIAM (7 FACES OF DR. LAO) TUTTLE... Harvey (NECROMANCY) Jason... and, as Ed Sullivan would say, a pair of Really Big Ones:

ROBERT WISE, who has given us such Great Ones as **THE DAY THE EARTH STOOD STILL**, **THE HAUNTING** and **THE ANDROMEDA STRAIN**. And—

ROGER CORMAN, Guest of Honor.

fm's editor speaks

Over 1000 filmonster fans attended the spectacular convention masterminded by Bjo & John Trimble which began Thanksgiving evening and continued virtually nonstop till late Sunday. The Keynote Address follows:

SCIENCE FICTION & FANTASY FILMCON OF 2013

We stand as far distant in time today from the future 42d Annual Sci-Fi & Fantasy Filmcon as we are from the long ago year 1933. There were no cinema conventions of this sort 40 years ago but the late great Hugo Gernsback, Father of Science Fiction, was actively engaged in trying to promote a Science Fiction Week throughout the nation and to rally science fiction fans to the cause of more & better films of a fantastic & futuristic nature.

In 1933 the First World Convention of science fiction fans still lay in the Realm of Unwrought Things; it would be 6 years before it would materialize, to be attended by approximately 135 sciencifiction authors, editors, artists & enthusiasts...including a 22-year-old fan named Forry Ackerman and a would-be (and would be ever be!) Martian Chronicler of 18 named Ray Bradbury. At that Nycon of 1939 we saw revivals of 2 silent classics: the greatest pre-sound prehistoric picture ever made, Sir Arthur Conan Doyle's **LOST WORLD** brought to the screen by the genius team of Delgado & O'Brien, master monster maker & animator in that order; and Fritz Lang's overwhelming spectacle of the supercity of 60 million souls & one soulless robotrix, **METROPOLIS**.

There were 13 golden years of fantastic films; half in the silent era, half in the talking; from 1923 with Lon Chaney's classic **Quasimodo**, **THE HUNCHBACK OF NOTRE DAME**, to 1935, when the great years were phasing out with Bela Lugosi in **MARK OF THE VAMPIRE**, **MAD LOVE** with Peter Lorre and **BRIDE OF FRANKENSTEIN** with the inspired combination of Boris Karloff, Elsa Lanchester, Colin Clive, Ernest Thesiger & Dwight Frye, with the superb make-up of Jack Pierce, the distinguished direction of James Whale, augmented by the moving musical score of Franz Waxman.



The Flying Brain attacks the Scientist in **FIEND WITHOUT A FACE** (MGM 1958).

There was no convention of scientifiilm buffs in 1933—in fact the term “buff” hadn’t even been coined yet, although the term “scientifiilm” was toddling along on its 2d year. But there were films to quicken the pulse & gladden the eye: 1933, in historical retrospect, was a vintage year for the cinematic exploration of the wonderful world of fantasy. Turn back the clock with me, if you will, 40 years and contemplate what 1933 had to offer:

First of all, there was **TURN BACK THE CLOCK** itself, a fantasy comedy with the late Lee Tracy & Peggy Shannon, about a man who had the unique opportunity to live his life over again... Peggy Shannon returned in **DELUGE**, where she temporarily reigned as the Last Woman on Earth when, at a tabletop cost of \$25,000 (many times more by today’s inflated standards) all Manhattan island was first destroyed by titanic earth tremors, then drowned, in the screen adaptation of S. Fowler Wright’s novel of the end of the world, starring the recently deceased Sidney Blackmer.

2 films shown here today have long been in the category of “lost” until a print of **THE GHOUL** was rescued from behind the Iron Curtain and Boris Karloff lives again in one of his most remarkable make-ups, together with the great character actors Ernest Thesiger and Sirs Ralph Richardson and Cedric Hardwicke; and the pa-

cifistic plea to avert World War 2, **MEN MUST FIGHT**, miraculously resurrected from some long-forgotten storage bin.

1933 introduced the world to the magnetic voice of Claude Rains, making his screen debut as the unforgettable **INVISIBLE MAN** of HG Wells’ imagination.

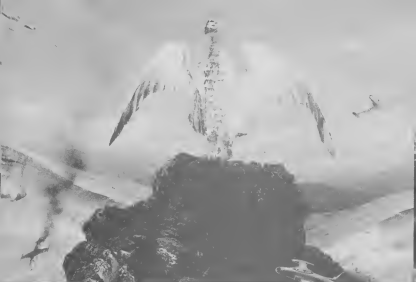
1933 gave us John Huston’s impressive father Walter as the President of the United States in a time of crisis in a political fantasy that was a bestseller of its day, **GABRIEL OVER THE WHITE HOUSE**.

40 years ago Lionel Atwill scared the yell out of us—and Fay Wray too—in **THE MYSTERY OF THE WAX MUSEUM**, the horror classic in color that gave the sound screen a climactic unmasking scene to rival Chaney’s Erik of the Opera.

And, of course, looming large over all—towering above Skull Island and a panic-stricken New York—was the 8th Wonder of the World... **KING KONG!** Lost to us this year were the co-creator of animation’s finest hour, Marfan C. Cooper, and the male star of this enduring classic, Robert Armstrong.

There were more—**SUPERNATURAL**, **THE VAMPIRE BAT** and **IT’S GREAT TO BE ALIVE** (a musical remake of **THE LAST MAN ON EARTH**) to name several.

—Now back to 1973. In the Fanta Film Fes-



RODAN—The Flying Monocero, The Supersonic Beast-Bird.

tival of 2013, what will they have to revive from this year? **THE LEGEND OF HELL HOUSE**, Richard Matheson's supernatural Gothic gripper, a legacy to lovers of terror films by the late Jim Nicholson, winner of a Count Dracula Society Award... **WESTWORLD**, the android experience; a box-office winner & crowd-pleaser... **SOYLENT GREEN**, a well-conceived & received exposition of the ecological crisis.

And what have we to look forward to? Let's sail on the Ship of Things to Come and take a look:

His popularity revitalized by pocketbook reprints, one of the greatest science-oriented adventure characters of the pulps of the 30s will be brought to life on the screen when Oscar-winner George Pal films the amazing exploits of the man of bronze, **DOC SAVAGE**.

Jack Harris has a sleeper nearly ready for release called **DARK STAIR**, said in some respects to surpass **SPACE ODYSSEY**.

Arista Films will bring us the first of "Doc" Smith's interstellar series of the incredible adventures of the Galactic Patrol and the Gray Lensman.

Roger Zelazny's **DAMNATION ALLEY** could well be 1974's answer to Richard Matheson's smashing 1973 success, **DUEL**.

All-out **SPACE WAR** is planned at 20th-Fox.

Ray Harryhausen's next project, if realized,

could bring to reality a 50 year-old animation dream of his predecessor & mentor, Willis O'Brien, and create a whole new concept in a classic monster.

And, not last, and far from least, is the welcome announcement that after several frustrating years of delay, **LOGAN'S RUN** is finally on its way. In 47 years of reading science fiction, I have seldom read a more fast-paced, fascinating novel than this collaboration between William F. Nolan & George Clayton Johnson, and if justice is done to it in its transition to the screen, we should see a classic for all times to take its place with the Great Ones like **WAR OF THE WORLDS**, **THINGS TO COME**, **THE DAY THE EARTH STOOD STILL** and your own personal favorites.

—But the longer I talk the less time we'll all have to enjoy the amazing array of fantastic films assembled for us by the Filmcon committee, so I'll make this a "short subject" rather than a "feature film" and leave you free to be entertained by the exciting programs which have been prepared for our delectation

the fantabulous program

The Filmcon Committee published a 21-page Souvenir called "It Was A Giant Teenage Alien Insect Creature That Came from Outer Space to



RODAN—The Terrordactyl, Attacking Civilization Today.

Become the *Filmcon 2 Film Guide!*—the introduction to which, in part, reads:

When looking over the film list & schedule for this Convention, probably 2 questions come to the mind of the reader & convention attendee: (a) why choose the 1950s as a theme? and (b) Okay, if you must, the 1950s—but why *these* films?

These are legitimate questions and there are answers. First, the 1950s are popular right now as part of the nostalgia craze and we thought that Convention members might get a kick out of what entertained so many people 20 years ago. Secondly, many of the science fiction TV shows of today, most of the horror movies and many of the most popular performers in both get their starts in the 1950s.

Why aren't we showing the big classics? Where are *The Day The Earth Stood Still*, *Forbidden Planet*, *War of the Worlds*, etc.? Frankly, we felt that these films are overexposed, run time & time again by film clubs, at conventions, on television. These are living films and as such most people have a wide opportunity to see them. We chose the lesser films of the 50s, *The Colossus of New York* sort of picture, largely unappreciated, very definitely minor but still "nice little movies." Things that have enough quality

to them that they should not be allowed to languish unseen at 3 AM. So we have put together what we consider to be a representative sampling of all the types of fantastic films from the Fifties.

We plan to have a theme every year for FILMCON—if you have any suggestions as to such themes, be sure to drop us a card sometime after this convention. All such suggestions will be gratefully received and considered seriously. One thing we are considering is a complete retrospective of the films produced by Val Lewton (and we need aid in locating some of the more rare films, please!). The FILMCON post office box is a permanent one.

If you would be interested in helping write film notes, send samples of your writing to us for consideration in making up next year's publications. FANTASY FILM FANS INTERNATIONAL may be contacted year round at POB 74866, Los Angeles, Calif. 90004.

Generous use of film notes from the *Film Guide* is gratefully acknowledged. In most cases considerably more information is included in the *Guide*, making its acquisition well worthwhile for more complete coverage of the films in question plus others which have been omitted because of space limitations. The reviewers are: BT (Bill Thomas), BV (Benjamin Varrelman) and (guestar) Bjo Trimble.



Goze Not Upon the GORGON Lost Ye Turn to Stone!



A Vampirine Bares Her Fangs in HORROR OF DRACULA.

QUESTOR

The story is about an android, Questor, who is created in a lab, following the incomplete tapes left by a missing scientist. Many of the people working on the project do not even know what all the information that is being fed into Questor may contain or mean to him. When the android is activated, he completes the job of making himself look human and leaves the lab by force. He finds one of the men involved in the project, Jerry Robinson, and forces him to help the android follow a built-in compulsion to find the missing scientist. Thru a series of adventures they also grow in friendship and the ending is a launching into a series format.—Bjo Trimble

REVENGE OF THE CREATURE

Universal, 1955, 82 minutes. *Producer:* Wm. Alland. *Director:* Jack Arnold. *Make-up:* Bud Westmore.

On the program for several good reasons: the presence of John Agar in the cast, the fact that it is a sequel, its being the last released 3D movie of the first 1950s craze, and that it is a reasonably good movie in its own right.

It is vigorous & a logical extension of the storyline of the first Creature movie. The New Gimmick of having the Gill Man react to the word "No" doesn't really work but is a sufficient peg on which to hang the climax.

There is a certain awe & mystery to the underwater sequences, especially those in which the silent & inscrutable Gill Man watches the cast from his tank in the seaquarium. Also the scene with the bell buoy & the rediscovery of the heroine, lying on the lagoon bank, are both eerie & effective.

All in all, a worthy followup to the original film.—Benjamin Varvelman

RODAN

Director: Inoshiro Honda. *Special Effects:* Eiji Tsuburaya.

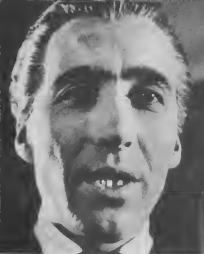
Presented as an example of the Japanese monster movies which got their start in the 1950s, *Rodan* is also happily a big bug movie. It is fast-paced, colorful & sort of Lincoln-loggishly spectacular. The huge pterodactyl(s) Rodan (and Rodanna?) seem to change shape with each shot and they are unbelievably huge. The switch from models to suits is disorienting (no pun intended) and the film stems from a time considerably before Japanese monster movies developed their current chuckleheaded charm. But there are many pleasant things about the film, including the simple-minded novelty of being the first giant flying monster movie. It is certainly no classic but is plenty of fun.—BV

THE AMAZING COLOSSAL MAN

I think you will enjoy THE AMAZING COLOSSAL MAN. Edmond Hamilton did. Leigh Brackett did. I did. We saw the preview (1957)



Ed Wolff makes a crashing entrance as **THE COLOSSUS OF NEW YORK** (Paramount 1958).



When first LEE donned the Cloak of Dracula in 1958.



When Vincent Price played POE'S Roderick Usher.

together. Hamilton said he liked it better than **THE INCREDIBLE SHRINKING MAN**, a film the mind tends to compare it with. I still prefer Dick Matheson's story to the plot concocted by Bert Gordon & Mark Hanna but considering **COLOSSAL MAN** cost but a fraction of **SHRINKING MAN**, I congratulate American-International on its remarkable showing.

Much of the picture's power is derived from the performance of Glenn Langan as the Giant. He does an excellent job. Langan plays Col. Glen Manning, victim of a freak accident during the detonation of the first plutonium bomb. In a heroic effort to save another man's life, it at first appears that Col. Manning has lost his own when the blast sears every inch of skin from his body. The scene where he is charred before the camera's eye by the atomic radiation is a hair raiser and is effectually reprised twice during the unfolding of the film.

Burned bald, and from head to toe, dehydrated and at death's door, Manning is given no chance to survive the night. But the next morning his skin has miraculously grown back and his metabolism is nearly normal! Instead of a scarred corpse he appears to be a convalescent on the way to complete recovery! The baffled doctors can only conclude that plutonium rays must have some marvelous powers to effect recuperation.

The trouble sets in, of course, when Manning not only recuperates but starts to grow. At the rate of 8 to 10 feet a day, Dr. Listrom explains the phenomenon to Manning's fiancée, Carol: "As you probably already know, the body is like a factory. Continually producing new cells to replace the older cells, damaged cells or destroyed cells. This happens in all the different parts of the body. Bone cells grow new bone cells, skin cells grow new skin cells and so on—" Co-doctor Coulter continues with the explanation: "It is this delicately balanced process of new cells replacing dying cells that is causing the growth problem. The process is out of balance. For some unknown reason, new cells are growing at an accelerated or speeded-up rate—" and right here I want to stop the dialog to direct your attention to something I consider significant. Note that usage, "accelerated or speeded-up"; the basic English form describing the more "difficult" word in case there's anyone in the audience who doesn't understand it. I noticed this happening so many times in the picture that it formed a pattern. "A stimulus," someone would say, adding "or force" in case a simpler word was required to communicate to a watcher of the film what a stimulus was.

Now of course at this point one good modern Technical Adviser could have stepped in and, if listened to, stopped the giant dead in his tracks. He would say, "They were more naive in the days of HG Wells' *Food of the Gods* or Homer Eon Flint's *Nth Man*" and then go on to destroy the Giant concept altogether: he couldn't support his own weight on account of Avoir du Poids' Law, he'd have to spend all his time eating, he couldn't



Whit Bissell directs Gary Lockwood to evil deed in *I WAS A TEENAGE FRANKENSTEIN*.

BLACKY DOES HIS THING!



The Gill-Man of the Amazon in the original CREATURE FROM THE BLACK LAGOON (Universal 1954 in 3-D).



Ye Gods & Little (correction: BIG) Fishes! This Thing from the Lagoon will be our Ruin!

hear anything because of the thickening of his membranes in the eary canal, etc.

At the same time the Technical Adviser would spoil all the fun, so call it a pseudo-scientifilm and the heck with him.

The impossible **AMAZING COLOSSAL MAN** is about 80 feet tall before he's through, and has taken giant steps thru downtown Las Vegas, doing more damage than the one-armed bandits.

The **AMAZING COLOSSAL MAN** meets his (apparent) doom at Boulder Dam but the clink of coins at a healthy box-office can often work wonders in reviving the deadest of monsters—and let's put it this way: I wouldn't be amazed to learn of a sequel. [**WAR OF THE COLOSSAL BEAST**, the following year, made a prophet of me.]—FJA

THE BEAST FROM 20,000 FATHOMS

The movie might be characterized briefly as "by Bradbury out of King Kong." The menace is a dinosaur [an imaginary one created by Harryhausen called a *rhedosaurus*] which terrorizes New York City. One favorable impression on this reviewer was the several thrills of terror I detected in the audience. The ending was predictable & weak and I kept wondering why the monster was so determined to tear off sections of a roller coaster track with his mouth, only to spit them right out; it seems the first taste would have convinced him that roller coasters aren't good to

eat.—Ed Wood

JONATHAN

A German Dracula. Jonathan goes on a mission to reconnoiter the castle of the vampire leader who has been oppressing the country. His mission is doomed to failure because a henchman overhears the plan. He reaches the castle but is captured there. Fortunately his countrymen have discovered the henchman's spying. They come to the rescue in force to battle the vampire's army and drive the vampires into the sea.

The vampire is the counterpart of Hitler. His jack-booted bully-boys are the SS or SA. His satin-robed vampire congregation are the Nazi elite; their robes are the colors of the swastika flag. The vampire leader's similarity to Hitler is not overdrawn but he does the black comma of hair and does rant at his men with the same voice.

The film's cinematography is magnificent. The music is also impressive for the most part. The characters are not really developed at all. The dialog is minimal. The violence is gratuitous & sometimes cruel in reality (a henchman stomps a real live rat).

Overall the atmosphere is excellent—while there are no "shocks" as such, there is a constant feeling of impending doom that is most evident in one scene where a beleaguered village barricades itself indoors to prepare for a vampire attack. Running time: 103 minutes.—BT



Roy Harryhausen's Legendary "Quintopus" (Columbia).

THE MASQUE OF THE RED DEATH

To me the best film Corman has yet made is *The Masque of the Red Death*. In this, Vincent Price plays a much more complicated character than usual—his Prospero is not the bedeviled madman of the other films, but a man quite aware of the distinction between good & evil and who has deliberately chosen evil. Although he thoroughly deserves the fate that overtakes him, before he dies he has exhibited some traces of compassion. The film is visually superb—the interior of the castle seems lavish & cavernous; the various cloaked deaths are myth-generating; the costuming is especially magnificent. With due respects to Richard Matheson for his good scripts on the other Poe films, *Masque* has the best script of any of them and is surpassed in visual elegance only by *Tomb of Ligeia*, which has a muddled script. The only real flaw in this film is the masque itself, which is not staged with enough realism. This does not prevent *The Masque of the Red Death* from being one of the best horror movies of the last 20 years.—BV

NIGHT OF THE LIVING DEAD

(*Night of the Flesh Eaters*—shooting title; 1968, 96 minutes.)

A meteor shower causes all newly-dead corpses to become reanimated. These "living dead" have nothing more on their minds than to attack &

eat living persons. A microcosm of humanity barricades itself in an isolated Pennsylvania farmhouse while outside night falls and an army of the living dead gathers.

At its best, *Night of the Living Dead* is stark & stylish, tight & suspenseful. At its worst, it is amateurish & gratuitously gory. Caution: *Night of the Living Dead* includes graphic scenes of cannibalism & mutilation. Because of this & the film's nightmarish, depressing ending, we recommend that children do not view this film.—BT

SCHLOCK

Gazotskie Films Inc. Prod., released by Jack H. Harris, 1972, color. Director & Screenplay: John Landis. Make-up: Rick Baker. Cast: John Landis as the Schlockthropus, Sol Kahan, John Chambers as the Captain, Forrest J. Ackerman, Don Glut, Bruce & Pam Hanson, Jack H. Harris, Tigrina, Charles Fritch.

This is a crazy movie. It is also very funny and was written & directed by a very funny, crazy man, John Landis. It is about a mass-murdering reanimated apeman who tears people apart before your very eyes, more people than any other man-sized monster in movie history.

It also involves a blind girl who thinks the apeman is a big shaggy dog and throws sticks for him to fetch. It is so full of in-jokes & references to previous films as to make the head of



IT CAME FROM BENEATH THE SEA in 1955.

the average horror movie freak swim. I won't begin to detail the craziness in the movie. There is no way.

The direction of the film is reasonably good but the playing by Landis of the apeman is nothing short of sensational. To see a rather realistic (!) apeman doing Jerry Lewis takes is mind-croddling at the very least.—BV

TARANTULA

Universal-International, 1955, 80 minutes. Producer: Wm. Alland. Director: Jack Arnold. Make-up: Bud Westmore. Cast: John Agar, Mara Corday, Leo G. Carroll, Nestor Paiva, Ross Elliott.

After *Them!* proved so popular, various other companies took out patents on enlarged bugs. Universal-International took the lead with the biggest bugs of all, *The Deadly Mantis* & *Tarantula*.

Jack Arnold directed this film, an adaptation of "No Food for Thought," an episode of TV's *Science Fiction Theater*, with his usual crisp coolness and a competent cast carried the uncomplicated story easily. There are several good sequences in the film, including the attack on the house by the giant spider and the last-minute destruction of the enormous arachnid as it trundles across the desert looking for a town to eat. The effects are very good, mostly matte work &

process screens, involving a real tarantula; the silly-looking mechanical bug used in the ads appears only once in the film.

This film demonstrates how a resolutely routine story can be made to be much better than average by an above-average director.—BV

FIEND WITHOUT A FACE

"The more preposterous a horror film is, the more the audience seems to enjoy laughing at it. Those who seek such pleasures should have plenty of fun at *FIEND WITHOUT A FACE*, a wildly gory fantasy," is the opinion of one fellow reviewer. Another agrees, "Easily one of the goriest horror pictures in the current cycle, it oozes & gurgles with Grand Guignol blood & crunching bones. Story, direction & acting are primitive, but the macabre effects will satisfy even the most jaded of the bloodthirsty."

FIEND WITHOUT A FACE had its genesis in 1930. In the beginning it was called "The Thought-Monster" and it appeared in *Weird Tales* magazine. Like Mary Wollstonecraft Shelley 110 years before her, young author Amelia Reynolds Long was also a teenager when she wrote and sold what editor Farnsworth Wright described as "A goose-flesh story of the sudden & frightful deaths caused by a strange creature in a panic-stricken village."

In the original story the scientist recorded in



Vincent Price isn't exactly masking his feelings at this moment in **THE MASQUE OF THE RED DEATH**.

his notes: "I shall create a mental being by the concentrated power of pure thought!" As November the 24th happens to be my birthday, the experimenter's entry in his diary for that day amuses me: "The strain of my experiment is beginning to take my strength." Ofttimes nowadays [1958] I have the same feeling about reviewing the latest scientifilms: the strain of finding new ways to describe how abominable the snowmen are saps my waning strength, while it keeps me hopping to keep coping with the depredations of the flea-men from the Dog Star...

FIEND WITHOUT A FACE has set some sort of record for typographical errors. It has erroneously been referred to in print as **FIELD WITHOUT A FACE**, **FRIEND WITHOUT A FACE** and **FIEND FROM OUTER SPACE**!

Filmed in England (with special effects created in Germany), the faceless **FIEND** takes place in

the vicinity of a U.S.-Canadian air base & radar station located in the backwoods of Canada where the American "Operation Dewdrop" is attempting to improve its Arctic Circle warning screen by a nuclear step-up of power. A retired scientist in the area takes advantage of the governmental stockpile of energy by siphoning off some to employ in his personal unorthodox experiments in psionics. His theory crystallizes dramatically & disastrously when his concentrated thoughts condense into the form of serial craniums with spinal appendages that exhibit a sinister passion for strangling human beings. "A combination between a scorpion & a spider" is the description of one viewer; "winged hamburgers" the tasty word-picture of another. Complete with ketchup and relish, it might be added, when the thought-propelled brains are bashed by bullets.

But have no fear: brawn triumphs over brain.

Contemporary columnist Jack Moffitt has summed the situation up in a "nut" shell when he observes: "By the time of the picture's conclusion the protagonists, like the scripter, have been thru too much to distinguish between a brain & a thought."—FJA

THE UNDEAD

AIP, 1956, 71 minutes. *Producer & Director:* Roger Corman. *Cast:* Allison Hayes, Mel Welles, Billy Barty, Richard Devon (Satan).

A woman is used by a scientist in an experiment in hereditary memory. Hypnotized & hooked up to a special machine, she relives the life of her ancestor, executed for witchcraft in the Middle Ages. Things become very complicated, with the scientist also traveling back to the past, and the arrival of Satan on the scene.

A low budget to be sure, but an interesting plot & inventive writing (the dialog is in blank verse) make this a good minor Corman.—BT & BV

THE VALLEY OF GWANGI

(*Gwangi*—early title; *The Lost Valley*, *The Valley—Time Forgot*, production titles)

Warner Brothers-Seven Arts, 1969, 95 minutes, color. Filmed in Spain. *Producer:* Charles H. Schneer. *Story:* Willis O'Brien. *Associate Producer & Special Effects:* Ray Harryhausen.

I think this is Ray Harryhausen's best movie. Sorry about that, *Sinbad* fans, but to me this is what an animated monster movie should be. Instead of being a packing case for excellent animation set-pieces, *Gwangi* is a unit. It builds methodically to a climax in which animation is employed fully. The script is better than that for *The 7th Voyage of Sinbad* though not as good as that for *The First Men in the Moon*. The acting is adequate as is the direction—although the director does seem to have a deficient sense of spectacle. The animation is sensational—the big action pieces are fine, all excitingly staged. The climax, from *Gwangi's* escape onward, is one of the best in animated film history.

The sequence inside *Gwangi's* red-shrouded cage is startling—he looks literally like a fiend from hell. When he is in the bull ring exit, lashing his tail, he is the embodiment of primordial fury. And the final sequence—an allosaurus loose in a cathedral—borders on the stuff from which myths are made.—BV

A HATCHET FOR THE HONEYMOON

Blood Brides—British Title

Spanish/Italian, released in the US in 1971, 83 minutes, color. *Director & Photography:* Mario Bava.

Now that Roger Corman is in semi-retirement as a director (he plans to begin directing again in about a year), the foremost visual stylist working in fantastic films today is the crazy Italian genius, Mario Bava. Bava began as a cameraman and this is apparent in his work as a director. Despite a tendency to overuse the zoom



So many FM Readers are fans of LEE & CUSHING you could almost coll this picture from THE GORGON a You Axed For It foto.



From NIGHT OF THE LIVING DEAD (originally known as NIGHT OF ANUBIS!), the cult film with the fanatic following.



The Bem (Bug-Eyed Monster) in *THEM!* appears on the scene... and the man & woman quickly disappear from the scene!

lens, all of Bava's films are so rich visually that they are almost fattening.

The story in this one seems at first to be a bizarre variation on the psycho-killer story, dealing with a man with a bridal obsession—he murders other men's brides with a cleaver. But when he begins to be haunted by the ghost of his own murdered wife the story takes a quite unexpected turn and provides a real variant on haunting which must be seen to be appreciated.—BV

HORROR OF DRACULA

Hammer, released by Universal-International, 1958, color. *Director:* Terence Fisher. *Screenplay:* Jimmy Sangster. *Make-up:* Phil Leakey. *Cast:* Peter Cushing, Christopher Lee, Michael Gough, Melissa Stribling, Valerie Gaunt.

When Hammer Films made *Horror of Dracula*, they brought new life to the stories revolving around Bram Stoker's novel.

Peter Cushing hit a nerve with horror fans when he portrayed Baron Frankenstein. Here, as Dr. Van Helsing, eminent vampire-fighter, he has his most physically demanding part and proves to me more than up to the task. Lee was in the first Hammer Frankenstein film but was so unrecognizable as the monster he really didn't make a great impression. But as Count Dracula his impact was as potent as a fang to the jugular, starting him on a series of films in which he has generally committed every sort of fiendish deed imaginable.—Eric Hoffman

THE BLACK SCORPION

Warner Brothers, 1957, 88 minutes. *Screenplay:* David Duncan & Robert Bloch. *Photography:* Lionel Lindon. *Special Effects:* Willis O'Brien & Peter Peterson. *Cast:* Richard Denning, Mara Corday.

What with finding a child in a desert ravaged



Inspired by Ray Bradbury's "The Foghorn," **THE BEAST FROM 20,000 FATHOMS** became a Harryhausen Hit in 1953 with Ken Tabey, Lee Van Cleef & Russ Elliott in the cast, featuring Paula Raymond as the heroine. Here we see the rhedosaurus, monster revived by atomic testing and risen from beneath the sea to send mankind into a state of siege.



When FM first appeared on the stands in February 1958, *I WAS A TEENAGE FRANKENSTEIN* was one of the newest films around.

by strange unseen creatures, the mysterious foot-print, a man destroyed while alone, scientific nature films, a visit to the monsters' underground lair and a final attack in a city, *The Black Scorpion* is a blatant copy of *Them!*, which had been released by the same studio a few years before. When compared to the earlier film, *The Black Scorpion* is quite poor on the levels of script & direction (though scorpions are much scarier than ants). However, many people prefer the effects in the later movie. This is because here the monsters are in stop-motion model animation, in sequences designed by Willis O'Brien and executed primarily by Pete Peterson. The effects are excellent—the scorpions are imbued

with a chitinous believability & vitality, the latter a quality largely lacking in the giant ants of *Them!*. The underground sequence with its clawed worm & big spider is eerie & effective; so is the attack on the telephone lineman. The big live-action model head, with its one mandible, glassy eyes & drool should not be held against Obie & his partner—they apparently had nothing to do with it.

At the end of the film the last scorpion is apparently so black it is featureless. (Actually, the story goes, the effects team didn't have a chance to have the miniature work printed, so the scorpion is actually an empty travelling matte.) The effects make the film worth seeing. —BV



Remember Harryhausen's animated movie **THE VALLEY WHERE TIME STOOD STILL**? No? The original title of **VALLEY OF GWANGII**

THE CREATURE FROM THE BLACK LAGOON

Universal-International, 1953 (released in 1954), originally in 3D, 79 minutes. *Producer:* Wm. Alland. *Director:* Jack Arnold. *Screenplay:* Harry Essex & Arthur Ross. *Make-up:* Bud Westmore & Jack Kevan. *Cast:* Richard Carlson, Julie (Julia) Adams, Richard Denning, Whit Bissell, Nestor Paiva, Ben Chapman & Ricou Brown-ing (both played the Creature).

This is one of the most famous movies of the 50s and was directed by one of the 2 men most responsible for the shape & feel & look of the science fiction movies in the 1950s—Jack Arnold. (The other is, of course, Roger Corman.)

The storyline is classic in its simplicity, being, like *King Kong*, a variation on the Beauty & Beast theme. The direction is straightline like most of Arnold's films—yet again, like most of Arnold's work, has a grip on the mystery & power inherent in the storyline. Several sequences are superlatively designed: when the Gill Man first encounters Julie Adams or the death of Richard Denning or the climax. The scene of the Gill Man staring upward silently thru the bars in the tank on the boat is eerie in the extreme. Arnold seems to almost instinctively see & feel the power of the ideas in his film, of the mysterious past in conflict with the present and doomed to lose, and communicates this to his audience.



The classic GI-ant film, **THEM!**—the sci-ants fiction thriller of 20 years ago.

The design of the Creature suit itself is terrific. It is so very obviously & correctly what a half-man, half-fish monster should look like that comic book artists & other make-up men have had a terrible time in the years since this movie's release making their own sea beasts look like anything but the Creature from the Black Lagoon. —BV

Among the many other fantastic films featured at the Filmcon were:

THE PENALTY... a legless Lon Chaney Sr. in a powerful 1920 performance.

TRANSATLANTIC TUNNEL... a look at the future with Leslie Banks (Count Zaroff of **THE MOST DANGEROUS GAME**).

CURSE OF THE DEMON... one of the first class supernatural fantasies one mentions in the same breath with **THE UNINVITED**; **BURN, WITCH, BURN**; **THE HAUNTING**, etc.

NOT OF THIS EARTH... THE GIANT LEECHES... **GENESIS 2**.

THE MAGICIAN, DEMON BARBER OF FLEET STREET, LITTLE SHOP OF HORRORS.

Ray Milland as **X—THE MAN WITH X-RAY EYES**.

NOT OF THIS EARTH & IT CONQUERED THE WORLD.

Boris Karloff as *The Incredible Doktor Markesan* (one of the outstanding segments of "Thriller").



TARANTULA—Universal's 1955 entry in the Big Bug Derby with late Leo Carrall.

MEN MUST FIGHT . . . a long lost look at a future now past.

LEGEND OF HILLBILLY JOHN . . . an excellent new supernatural film based on stories by *Weird Tales* author Manly Wade Wellman.

For information about how you may obtain the Filmcon Program Pamphlet plus the Post Convention Souvenir Publication with fotos of the celebrities & transcripts of speeches, send a self-addressed stamped envelope to FILMCON Dept FM, POB 74866, Los Angeles, Calif. 90004.

annual awards


The Hall of Fame (Melies) Awards went to

THE DAY THE EARTH STOOD STILL, **FRANKENSTEIN** and **FANTASIA** in the theatrical Science Fiction, Horror and Fantasy divisions respectively and in the same TV categories to *City on the Edge of Forever*, *Duel* and *How the Grinch Stole Christmas*.

The contemporary Fantasy Film & TV Awards were accorded **SOYLENT GREEN** (best theatrical SF), **LEGEND OF HELL HOUSE** (best horror theatrical) & **PLAY IT AGAIN, SAM** (best fantasy movie) while in the TV arena the winners were *Yesteryear* (Star Trek Animated), *Night Strangler* and *Poor Devil*.

PLAN TO ATTEND THE GREAT 3rd ANNUAL FESTIVAL THIS NOVEMBER . . . and, once again, read about it here in FM afterwards.

DRACULA



STRIKES AGAIN!

the count confronts canada

peril at the purple playhouse

A HOWL of horror was heard all the way up north to Alaska. An echo of terror, extending south across the United States. For this time the fear of vampirism was not emanating from Hammer Films in England or a telecasting station in the USA but the Curse of the Undead was manifesting itself in Canada.

From the hallowed halls of the Purple Playhouse the Great Undead had risen once again from the unhallowed soil of his hidden coffin.

when canada cowered

Brain Stoker's DRACULA has entertained & thrilled uncountable millions of supernatural excitement seekers since its first publication as a novel in 1897. Early in the 20th century English playgoers began to see it performed as a play and in 1921 it was, fittingly, filmed for the first time in Hungary, in the lost version known as DRACULA, and the following year in the classic silent pirated adaptation known to one & all as NOSFERATU.



Unlucky Lucy at the Moment of Her Undoing.



Victims of the Vampire in his Vault of Horror.

The rest is history. Bela Lugosi. Christopher Lee. The sons, the daughters, the brides, the backward counts (Alucard), the blood, the scars, the curses, etc. Jack Palance as Vlad the Impaler.

"But," said the TV producer intent on bringing the "true" story of Dracula to a viewing audience, "with the coming of the sound film the Count and his evil doings suffered many transformations. Hollywood, and later Britain, perverted the Dracula legend almost as much as Dracula perverted his innocent victims."

And so it came to pass the one of Canada's foremost actors, Norman Welsh, donned cloak & fangs to stalk fresh victims in his eternal quest for blood. "For the blood is the life."

new twist in old tale

"We stuck very closely to the original," said the director. "Even for the look of Dracula we

stuck to the book. Norman Welsh, just super in the role, looks just as Stoker described the Vampire.

"The only exception to the work was the end—we just couldn't follow all the characters as Stoker did. So our climax took place in England rather than Transylvania and we introduced a new aspect to Dracula at the moment of his death: a moment of pathos. All throughout Dracula was the man you loved to hate and the audience was rooting for his death but when the moment came he pleaded for life and perhaps in that moment the viewers felt just a little bit sorry for this man who for so many centuries had been condemned to roam the night."

Once again Dracula's perennial search for sanguinary sustenance has ended. This time in Canada.

Where next?

Alaska?

Bloodcricles, anyone?



Too close for comfort. If you ever find yourself eyeball-to-eyeball with a vampire, like this, you can be sure he views you as a Bloody Mary highball!

END

TWO WESTMORES DIE

...and an era dies with them

masters of make-up

DR. JEKYLL & MR. HYDE (Wally)...THE CREATURE FROM THE BLACK LAGOON (Bud)...the Manimals of ISLAND OF LOST SOULS (Wally)...the Metalunians & the Mutant of THIS ISLAND EARTH (Bud)...THE MONOLITH MONSTERS, THE MOLE PEOPLE, the Ape People of SKULLDUGGERY (Bud)...and Prince Sirkh himself in DEATH TAKES A HOLIDAY (Wally).

—These make-ups & many more are the legacy of the Westmore brothers who died within 5 days of each other.



As the late Bud worked on early versions of **THE CREATURE FROM THE BLACK LAGOON**, Ricou Browning, who was to play the Creature, looked on in interest.

last words by langdon

It is altogether fitting & proper that Verne Langdon, one of the younger make-up talents of Hollywood and long time friend of Bud Westmore, should bid goodbye to him for all of us.

Verne tells us:

GEORGE HAMILTON (BUD) WESTMORE was born on 13 January 1916 in New Orleans and passed away in his home in Van Nuys, Calif., on 23 June 1973. He was one of 6 sons destined to become world-famous as a make-up artist. (His sister Dorothy also went into make-up.)

In 1947, only 10 years after he began his career, Bud became Head of the Make-up Dept. at Universal Studios, supervising horror creations for such monster & sci-fi classics as **ABBOTT & COSTELLO MEET FRANKENSTEIN**, **THE CREATURE FROM THE BLACK LAGOON** & subsequent **CREATURE** sequels, **THIS ISLAND EARTH** & **THE MOLE PEOPLE**.

During the latter years of his career Bud was plagued by recurring heart seizures and in 1970 was forced to retire his post at Universal because of declining health.



The metamorphosis of Hoyden Bourke into Frigate Face in THE NIGHT WALKER. (Bud make-up.)



Wally Westmore's classic of evil incarnate, Fredric March as Mr. Hyde, with Miriam Hopkins, who died last year.

I first became acquainted with the late Bud Westmore in 1964. Having conceived the idea of a series of masks depicting the famous Universal Monsters, and following the necessary licensing arrangements, Bud called me and offered his help. "Anything that I have here in the lab that will be useful to you, just ask for it." He kept his promise and lent many molds, masters & artists' renderings and also conducted a tour of the ancient lofts high above Stage 28 (the original PHANTOM OF THE OPERA stage) in search

of old molds & life masks which might have been useful in the project.

Now we must add the name of BUD WESTMORE to the ever-growing list of famous make-up artists who have departed, beginning with the great Lon Chaney & Jack Pierce and moving on thru Jack Dawn, Clay Campbell, Bud's own brother Perc, Frank Preboda, Charlie Gemorra & others whose contributions & fine talents will never be seen again except in the legacy of films which featured their craftsmanship.



The great Exeter (right) of Raymond F. Jones' *THIS ISLAND EARTH* (Bud). Rex Reason & Faith Domergue watch the skies of Metaluna.



The Sayer of the Law, BELA LUGOSI, as the Leader of the Manimals on *THE ISLAND OF LOST SOULS* (Wally).

the rest of westmore

From the Walt Lee Archives, courtesy of his assistant Bill Bond, we are reminded of other Bud Westmore creations: *THE FLYING SERPENT* (1945), *STRANGLER OF THE SWAMP* ('45), *DEVIL BAT'S DAUGHTER* ('46), *THE LOST MOMENT* ('47)—100-year-old woman; *ONE TOUCH OF VENUS* ('48), *ABBOTT & COSTELLO MEET THE KILLER*, *BORIS KARLOFF* ('49), *A&C MEET THE INVISIBLE MAN* ('50), *HARVEY* ('50), *A&C MEET DR. JEKYLL & MR. HYDE* ('53), *IT CAME FROM OUTER SPACE* (the *Xenomorph*)—'53; *A&C MEET THE MUMMY* ('55), *MAN OF A THOUSAND FACES* ('57), *THE THING THAT COULDN'T DIE* ('58), *MONSTER ON THE CAMPUS* ('58), *CURSE OF THE UNDEAD* ('59), *PRIVATE LIVES OF ADAM & EVE* ('59), *THE LEECH WOMAN* ('60), *THE BRASS BOTTLE* ('64), Robert Bloch's *THE NIGHT*



Bud Westmore's version of Mr. Hyde. Boris Karloff becomes the hideous monster before the eyes of Jack Keaton, also a make-up artist.



One of THE MOLE PEOPLE menaces John Agar. (Bud Westmore make-up.)



Bela made up by Bud as Dracula for A&C MEET FRANKENSTEIN. (Universal.)

Aged by Bud Westmore is the unfortunate LEECH WOMAN (Universal 1960). Celeen Gray behind the make-up.

WALKER (co-make-up)—'64, DARK INTRUDER ('65), MUNSTER GO HOME ('65), SOYLENT GREEN ('73) and it is just possible that we will find he also worked on the sci-fi sleeper, WESTWORLD (film of the future forthcoming from MGM with Yul Brynner).

"Buddy's make-ups were distinctive: thick, coarse features; thick lips; narrow, arched noses with large nostrils; low foreheads; lots of hair."
—Bill Bond.

the remarkable wally

Wally Westmore, who followed his brother Bud five days later in death, was not responsible for anywhere near as many make-ups but one won an Oscar for Fredric March in the classic DR. JEKYLL & MR. HYDE of 1932 and research indicates that he was probably also responsible for the make-up of Bela Lugosi & the other half-man half-animals of THE ISLAND OF LOST



Bud recreating Lan Chaney Sr. as Quasimodo, the Hunchback of Notre Dame, portrayed by Jimmy Cogney in THE MAN OF A THOUSAND FACES, Universal 1957.



Bud Westmore's great Metaluna Mutant, menace of THIS ISLAND EARTH.

SOULS, Chas. Laughton as Nero in SIGN OF THE CROSS, Carole Lombard in SUPERNATURAL, DEATH TAKES A HOLIDAY (with Edward Van Sloan in a minor role), DOUBLE DOOR ("The Female Frankenstein of Fifth Avenue," repeating Evelyn Venable, Sir Guy Standing & Kent Taylor from the cast of DEATH TAKES A HOLIDAY), MURDERS IN THE ZOO (Lionel Atwill & Kathleen "The Panther Woman" Burke, screenplay by Philip Wylie) and

THE MAN IN HALF MOON STREET, original version of THE MAN WHO COULD CHEAT DEATH (Nils Asther the first time, Anton Diffring the last time).

Odd observation: Wally created one Jekyll/Hyde make-up and Bud another.

Both brothers made significant, lasting contributions of artistic merit in the unusual art of monster/horror movie make-up.

END



PROFESSOR GRUEBEARD

WORLD'S OLDEST ANSWER MAN WILL DEAL WITH AS MANY QUESTIONS AS HE CAN PER ISSUE, AT NO CHARGE TO FM READERS. JUST DIRECT YOUR

INQUIRY TO PROF. GRUEBEARD, FAMOUS MONSTERS, 145 E. 32nd ST., NEW YORK CITY, N.Y. 10016

Q In FM #66, you stated that Scott Carey, THE INCREDIBLE SHRINKING MAN, shrank at the rate of an inch per day. If that's true, what happened to him when he was less than an inch tall?—MIKE FRANCE



THE SHRINKING MAN
Gave him an inch and he
thinks he's a ruler

A In the world of the ultra-small, there is no zero point. This is the lesson Scott learns when a cloud of radioactive mist envelops him and mysteriously causes him to begin steadily shrinking. Those of us who recall the exciting film remember our unfortunate hero's desperate battles for survival with house cats, broken water tanks & ravenous spiders. Yet, much of the picture's widespread popularity can be attributed to the philosophical thoughtfulness of Richard Matheson's screenplay. When Scott is less than an inch in height, he suddenly realizes that he will continue to shrink, past the point that we call zero and on into the fantastic world of the microscopic. Strangely, he is not horrified but actually anxious to explore new subatomic worlds in the hope that, somewhere, in one of them, he may find intelligence.

Q Whatever happened to Allison Hayes, the beautiful star of ATTACK OF THE 50-FOOT WOMAN? What other films did she appear in?—MARK MAGDO



ALLISON HAYES
A big hand for the little lady

A Though we haven't seen hide nor hair of Allison in recent years (and would certainly welcome a closer look at both), you can catch several of her pictures on your television screen in addition to playing the 50-FOOT WOMAN. Ms. Hayes appeared in ZOMBIES OF MORA TAU, THE UNEARTHLY, THE DISEMBODIED and Roger Corman's THE UNDEAD.

Q I've often marveled at the wonderful special effects created by that mastermind of animation, Ray Harryhausen. Tell me, Professor, can you satisfy my curiosity and tell me when he was born?—MICHAEL PAN-CZENKO



RAY HARRYHAUSEN
When did he take his first
Golden Voyage?

A Circle June 29th in red on your calendar, Michael. On that day in 1920, Ray Harryhausen made his first personal appearance and a very animated one at that! Today you can read about his monstrous creations in his Film Fantasy Scrapbook.

Q What can you tell me about a horror film called VAMPIRE'S CRYPT?—WESLEY MASQUE

A I can tell you quite a bit about THE VAMPIRE'S GHOST (1945 with John Abbott) or THE VAMPIRE'S COFFIN (1967 with German Robles) or even THE VAMPIRE DOLL (a 1970 Toho film) but my centuries-old memory scores a blank on a title called VAMPIRE'S CRYPT.

Q Could you please tell me if Basil Rathbone is still alive?—DOUGLAS HOUSE



BASIL RATHBONE
See "Smile If You Call
Him Monster" in FM #91

A Few things would please me more than to be able to report to you that the man whose name is practically synonymous with that of Sherlock Holmes is still among the living. But, alas, Rathbone passed from this earth on 21 July 1967. He will be forever missed by his legion of fans who recall with fondness his many memorable performances. Among them: Wolf von Frankenstein in SON OF FRANKENSTEIN; Richard III in TOWER OF LONDON; and the evil magician, Lodar, in Bert Gordon's MAGIC SWORD.

THE SHAKE OF THINGS TO COME

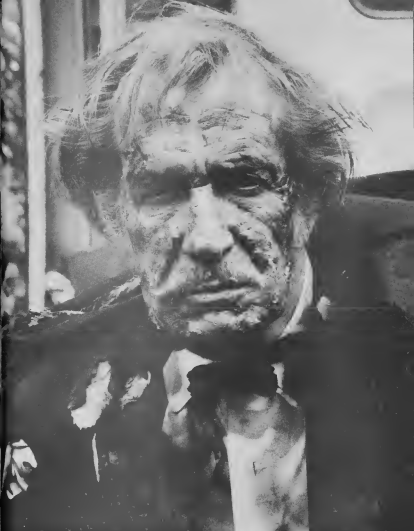
you'll quiver & quake

horrors unlimited

MONSTERS are coming. At any moment. And continuing to come. To your fiendly neighborhood theaters. For instance—THE LEGEND OF THE 7 GOLDEN VAMPIRES. Starring do you know who? Peter Cushing! How's that for good news, you legion of Cushing fans?

And that's not all. Cushingwise—he's back together with Christopher Lee once again, playing Van Helsing to Lee's Vampire Count in THE SATANIC RITES OF DRACULA!

What's that you say? Can't get enough of Cushing? OK—how about KILL THE BEAST, which has been described as yet another version of that perennial favorite THE MOST DANGEROUS GAME (also done as A GAME OF DEATH, BLOODLUST, THE BLACK FOREST, etc.)—this time round on the bury-go-round with the added attraction of... werewolves!



There is no truth to the rumor that Vincent Price's latest picture was shot under the title of **ANGRY HOME**.
No, it has always been known as ... **MADHOUSE**.



Behind these bandages, the tele-monster known as the "true" FRANKENSTEIN.



Peter Cushing takes time out to relax on set of forthcoming DRACULA thriller.

if i were wolf

And shrieking—er, speaking—of wolfmen, lycanthropes & the like, check the date on your television tube when you'll be tuned to terror as you hear *Scream of the Wolf* and witness what happens after the howl!

And werewolfwise, we're all rooting for John (SCHLOCK) Landis to connect with a producer for his script *AN AMERICAN WEREWOLF IN LONDON*.

Has a WEREWOLF IN WASHINGTON reached your city, town or hamlet yet?

nerveless nights

And the beat goes on.

How about *CHILDREN OF THE NIGHT*? Bob Rosen, once just a teenage FM fan, is now grown up and the sound man on this picture, which he phoned to tell us is a real supernatural shocker with a gimmick you're not likely to guess.

Any time now we should be seeing David Niven as he encounters *VAMPIRA*.

And we ourselves will be meeting up with *YOUNG FRANKENSTEIN*... and *FRANKENSTEIN & THE MONSTER FROM HELL*... and *FRANKENSTEIN '80* and *FRANKENSTEIN'S DRACULA*!

Ha! You thought that was all, Frankenstein-wise? Wrong! *GOOD MORNING, MR. FRANKENSTEIN* has also been announced!

the blood is the life

Are you ready for this? Or these? Red dye will flow (red! die!) in:

THE INVASION OF THE BLOOD FARMERS.

VEIL OF BLOOD.

BLOOD CULT OF SHANGRI-LA.

NIGHT OF THE BLOODY APES.

THE BIRD OF BLOOD.

BLOOD CIRCUIT.

BLOOD MONSTER.

And *THE RED, THE RED & THE RED*. (How ridiculous can you get?)

more gore, ygor

Would you believe *THE GORE GORE GIRLS*? (Aarrgh!)

ASYLUM OF SATAN?

FANGS OF THE LIVING DEAD?

THE FALL OF THE HOUSE OF BLACKENSTEIN?

WITCHES: HUNTED, LOVED & TORTURED (with Anton Diffring)?

THE MONSTER OF BLACKWOOD CASTLE?

CHOSEN SURVIVORS? (World War 3 sur-



By the Magic of Make-up Artistry, aging Elizabeth Taylor (left) becomes beautiful young Elizabeth Taylor (right) again in a \$1 million movie operation performed in ASH WEDNESDAY.

vivors hiding in caves and at the mercy of vampire bats!)

NIGHT OF THE DEVILS or (variant title)
REVENGE OF THE WURDALEK?

coming bat-tractions

Better lay in a fresh supply of crosses & wolf-bane, you'll need protection from:

THE BLACK VAMPIRE.

HANNAH—QUEEN OF THE VAMPIRES.

JONATHAN.

DRACULA'S GREAT LOVE.

AN OPEN COFFIN, AN EMPTY TOMB.

KRONOS.

GRAVE OF THE VAMPIRE.

VAMPIRE 2000.

And VLAD THE IMPALER.

mouth-watering titles

When did you last water your mouth?

Well, here are some titles to sink your teeth into—before they sink them into you.

ROSEMARY 2.

Michael Crichton's THE TERMINAL MAN.
STONES OF EVIL (the sinister secret of Stonehenge).

MOON CHILD with John Carradine & Victor Buono.

John Carradine in HOUSE OF THE 7 CORPSES.

John Considine in the sequel to DR. DEATH.
REVENGE OF THE LIVING DEAD (a real grotesque monster is promised in this one.)

ZEPPELINS VS. PTERODACTYLS.

DISCIPLES OF DEATH.

HOW THEY BECAME VAMPIRES.

THE INSECT WOMAN.

NIGHT OF THE THOUSAND CATS.

A Big Budget production about the horrors ahead if we don't solve the energy crisis.
MISTRESS OF THE SEAS.

THE HUNCHBACK OF THE MORGUE.

By Richard Matheson for TV: *The Hunter and Dead of Night*.

NIGHT OF THE WARLOCK.

Werewolves loose in THE GHOST SHIP.



All that's left of Christopher Lee at the end of **THE SATANIC RITES OF DRACULA**.

for scientifilm buffs

Sci-fi scheduled for the screen includes:

SPACE WAR (20th-Fox films battles in outer space).

First in the "Doc" Smith **GALACTIC PATROL** series. (Who will play the Gray Lensman?)

DOC SAVAGE—Geo. Paul bringing us nostalgia & sf adventure of the 30s... on 62 different locations!

SIGNALS (from Outer Space).

EARTHQUAKE—1980!

The first sf film from Kenneth Anger, concerning Unidentified Flying Objects.

Roger Zelazny's exciting sf novel **DAMNATION ALLEY**.

Another FM reader from the early days makes good as we get a look at some of his optical work in the Jack H. Harris release of **DARK STAR**.

Ray Harryhausen is contemplating an animated **FRANKENSTEIN!**

PHASE 4 will be a *sci-ants* fiction film.

LOGAN'S RUN (hurrah!) has come back to life as a major project at MGM.

FINAL PROGRAM by Michael Moorcock.

Now Hammer's done it! Hit the world so hard that—well, you'll see the result in **THE DAY THE EARTH CRACKED OPEN**.

21st Century war is the subject matter of **THE BIG MESS**.

THE MUTATION.

THE BLIND PLANET.

DUNE (Frank Herbert's supersaga of the 80th millenium).

And last but not least you'll travel to the year 2293 where Zed (Sean Connery), an Extremator for the Great Floating Stone Godhead, will take you into Vortex, city of superscience which has survived 300 years from the time of the Great Industrial Collapse of 1990, an oasis of knowledge & civilization protected from the Brutals of the polluted wastelands surrounding Earth's Last Citadel by an invisible but impenetrable gravitational forcefield. Who are the Eternals? the Apathetics? the Renegades? What is the secret of the Brain Room? All this & more you will learn when you are led by Zed to the weird world of the 23rd Century and its incredible God—**ZARDOZ!**



IT LIVES BY NIGHT so YOU will die of fright!

END
65

**YOU AXED FOR IT
SUPER HORRIFIC**



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SPECIAL! CLASSIF-HYDE MONKEY BUSINESS

The most popular science fiction films of all-time have been the five PLANET OF THE APES movies. And there's a weekly tv series in the works for next season. Accordingly, APES artifacts are in great demand, and we've turned over this issue's Classif-Hyde section to requests for material from the great film series.

JOE RUSSO of 161 Haase Avenue, Paramus, New Jersey wants to hear from a PLANET OF THE APES pen-pal.

Remember the PLANET OF THE APES trading cards? Several dozen of our readers do! If you've got 'em for sale, the following would like to hear from you: KENNETH GILBERT, 1041 Morgan Drive, Gadsden, Ala., 35901; PETER NICHOLS, 6061 Westover Drive, Oakland, Calif., 94611; ALLAN CAMPBELL, 16 Brockfield Drive, Merrimack, N.H., 03054; BOB LIEPELT, Beauvoir Manor, Apt. 77, Pass Rd., Biloxi, Miss., 39531; OWEN KUBIK, 449 Shabbona, Park Forest, Ill., 60466; KEN JUPP, 6430 S. Cedarwood, Mentor, Ohio, 44060; and STEVEN J.

DEVITO, 95 Beekman Ave., North Tarrytown, N.Y., 10591, APES posters, photographs, pressbooks, and similar artifacts are wanted by the following: RAY ROOECKER, 90-10 149 St., Jamaica, N.Y., 11435 (who also wants material on the late BRUCE LEE, martial arts star); A. FINKELSTEIN, 16 Edwards Lane, Englishtown, N.J., 07726 (who wants the trading cards and will pay 25¢ apiece for them!); CHRIS GRABOWSKI, 5 Hampton Lane, Jamestown, N.Y., 14701 (photographs or trading cards); BILL MCCARTHY JR., 29 South St., Harwichport, Mass., 02646 (will trade MUNSTER cards for APES cards); GEORGE REY-



NOLOS JR., Route 5, Shoaf Rd., Box 339, Winston-Salem, N.C., 27107 (who wants, in addition to APES cards, photographs of REPULICUS, GODZILLA, or THE BEAST FROM TWENTY THOUSAND FATHOMS); JOHN PESKEY, 2401 S. Covell, Sioux Falls, S.D., 57105 (wants FAMOUS MONSTERS #85 and will pay up to \$5.00 for it in good condition); JERRY PETRILLO, 47 Winding Way, Yardville, N.J., 08620 (anything on APES!); OGG HAPPEL, 2444 26th St. N.W., Rochester, Minn., 55901 (another "anything from APES" fan); Have a heart! These dyed-in-the-wood monkey-fans need your help!



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SPIRIT BAG #2 - Aug. to Oct. 1940. The 2nd issue. THE SPIRIT plays the underworld. Only doesn't see his brother! Shows Eisner's early style in a special section by Will Eisner's introduction to the comic book. #12-12.50

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SPIRIT BAG #4 - Jan. to March 1941. THE SPIRIT goes to the underworld. Only doesn't see his brother! Shows Eisner's early style in a special section by Will Eisner's introduction to the comic book. #12-12.50



AREN'T YOU A LITTLE OLD TO BE SMOKING?

**FANG
MAIL**

(Continued
from page 4)

WANTED: More Readers Like



KUMIKO YANO

"SOMEONE WHO CARES"

Issue #104 was I think, a fairly well rounded out issue, as are most of your efforts. And in keeping with "side" & trends, I'm sure you find it difficult to try to please everybody and still get the mag out on time.

Thusly I suggest, not only to you but to the thousands of readers that the suggestions of the readers be taken more seriously I'm aware that our suggestions are thought about but one must also remember that if we don't see what we like in the pages while browsing at the newsstand, the issue will certainly remain there.

In #104 you had a "smack" article on SSSSSSS which, I admit, thrilled me no end. That type of text & adjoining foto is what myself & every

other FM reader I know get your magazine for! It should also please you to know that after reading your article I went out & saw the movie—and enjoyed every chilling moment of it. Your background material made it that much more enjoyable.

I'd like to urge other mature readers to voice their opinions on what articles were enjoyed & which weren't, not only for our satisfaction but in aiding you to choose more interesting info to fill your pages with.

STEPHEN A. HAUKE
Grifton, W. Va.

"THINGS WOULD BE BLACK WITHOUT BLACK"

Issue #104 was absolutely extraordinary. The pix & articles were fantastic. The arti-

cle on Bloch was a masterpiece, to say the least. I sometimes wonder how the monster movie industry would get along without men like Bloch. He is truly a legend in his own time!

MARK CULBERT

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